narrated them to their public. This helped to give rise to a vernacular literature.

CULTURAL DEVELOPMENTS UNDER THE T'ANG: ART

The T'ang is only a little less famous for its painters than for its poets. There was, indeed, a flowering of several kinds of art. In this Buddhism had a large part. The religious enthusiasm aroused by it stimulated the imagination, it was the vehicle for many new forms, and its temples were ornate with statues and paintings, most of them the work of Chinese. It will be recalled that in what is now the New Dominion many non-Chinese artistic influences were found—Greek as mediated through Gandhara, Sassanid, Grseco-Roman, and Indian of the Gupta period (fourth and fifth centuries)—utilized by that great variety of races, Indo-European, Turk, and Mongol, who were found there. They could scarcely fail to have their effect on the Middle Kingdom. Their blending with older Chinese styles and ideals can be vividly seen in the Buddhist rock temples in the grottoes of Tunhuang, near the far western edge of Kansu.

In China itself many forms of sculpture were seen. Chinese sculpture, indeed, reached its apex in the first century of the T'ang. In some places the Han tradition survived, with its portrayals of animals and of scenes from human life. In Buddhist shrines the predominant *motifs* showed either the effects of Graeco-Buddhist Gandhara or of the somewhat later Gupta period, with its more sinuous lines. Buddhist art of the T'ang possesses greater elegance than that of the Northern Wei, but probably less vigor. It was, however, of a very high order and some of the most beautiful statues ever produced by man were the

work of this period—as may be seen from some of the surviving examples in China and Korea. In secular art much of the Han tradition, modified, was represented in huge monoliths and in wall carvings. The best of the sculpture had mostly been done before the downfall of Wu Hou. As the dynasty progressed, it tended to be less produced. In such as was created, secular influences increased at the expense of Buddhism (possibly an indication that Buddhism was waning), and there was more naturalism and less adherence to convention.

There have come down to us, too, many earthenware figurines